

unfinished sense of time

performed by Reanimation Orchestra — recorded by Roy Caroll at Studioboerne45 — mixed by rauschpartikel

wendelrekord V.1 — 2 Vinyl 12" 45 rpm

Ame Zek's 'Unfinished sense of time'

2019 vom Reanimation Orchestra geprobt, aufgeführt und aufgenommen

composed by Ame Zek

performed by Reanimation Orchestra

recorded at Studio Börne45, Berlin, July 8th, 2019

recorded by Roy Caroll

mixed by rauschpartikel

Notizen zur Komposition:

Ame Zek composition for Orchestra

May 1st, 2019

A) dynamics, pauses (strings silent, brasses silent...) — B) overtones, resonances — C) voices (la, la, la...unarticulated wispers...)

D) noises — E) spaces (musicians changing space positions... — strategy - "... playing until coming to unisono to resolve it in pointillism..."

1. points - becoming bigger circles - (velocity, volume?) — 2. horizontal thin lines - becoming fat lines -(volume, velocity?) — 3. Wave forms - square, sin, recht eck, random, ascending-descending—glissandos — 4. voices-primitive—basics breaths, La, La, La — 5. Hands, shoes, body, steps + wooden sticks? — 6. spaces-up/down/sud/west/nord/east directions — 7. Pauses-silences, mutings... — 8. tempos - very slow/very fast — 9. pitches- H-M-L

Unfinished sense of time:

•12 short parts, each is approximately 2 – 2½ mins made of 10 breath cycles (in and out) — •Each breath cycle is ca. 14 secs (7 in, 7 out) (or shorter e.g. chest breathing, or longer e.g. circular breathing) — •All breaths (in and out) should start louder than they finish — •Exhaling should generally be louder than inhaling — •Pauses can be taken as necessary for 1.5 cycles (or only inhale) — •Performers must not play together, but follow their own tempo and breath rhythm — •Each part starts with a deep sound from Jack or Ingo in different directions, starting and ending in dark, muted, internal sounds, arcing in the middle to brighter, open, external sounds (always deep in pitch). — •Make transitions as smooth as possible but within parts allow sparse playing — •Each part (apart from the last) ends with someone (order not predetermined) bowing or striking a chime (possibly with vibration by shaking) and simultaneously saying/screaming 'CHANGE' in mother tongue!

the pieces:

01 bow on bow sextet, turn table — 02 violine viola chords duet, cello one note (Marie) — 03 circulate breathing, contra bass clarinet, tuba, mouth harmonicas quartet (Elo)

04 five long tones (Guilherme) — 05 writing with pencils and rubbing piezzo mics, air (Marie) — 06 spinning (Jeff) — 07 feedback speaker, inner piano, electro smog (Valeria)

08 e-bow sextet, prepared hand drum, telephone pickups (Jeff) — 09 electric sockets matrix, electric circuits sinus tone (Guilherme) — 10 replaying 09 with own instruments (Elo)

11 retuning detuning disassembling of own instrument with voice and amplification (Ingo) — 12 playing loud staccatissimo marcato on instruments (as left at end of the 011) (Leo)

parts:

1. [Jack] Bow on bow — Bowing orchestra: bowing an amplified bow with another bow — JD: Turntable sub base

2. [Ingo] Viola/violin chords duet — Ingo/Jack: slightly retune bow, and continuing to bow on amplified bow but with the other hand leading

JD: slowing down the spinning of the turn table to super slow motion; Leo: guitar bowing; Guilherme: one long note

3. [Jack] Tuba/contrabass clarinet duet: circular breathing — Other five performers: mouth harmonica, only inhale — JD: hand turntable needle in & out, always different attack and release of the sounds

4. [Ingo] Five long tones (multiphonics/overharmonics/chant) with five pauses — Every execution should be different from each other — JD: Play white noise

5. [Jack] Writing with pencils on piezzo mics and rubbing it out with eraser — JD: upward scratching — Everyone: air/breath sounds crescendo to forte, transformed until limit of whistle sounds (no actual whistling)

6. [Ingo] Spinning — One hand using Tibetan bowls for spinning marbles inside, other hand makes arpeggios on mouth harmonica

JD: Play only sound of CD motor spinning

7. [Jack] Playing Feedback and electro phone smog — Use telephone mic and mobile phone for detecting electromagnetic-field sounds in space and play it and interacting with feedback in the given situation. Also take photographs with phone. Guilherme: hit resonant body of cello

8. [Ingo] eBow orchestra/pitched drum/telephone mics — Go to hand drum, pick up and combine sounds from eBows (controlled by Leo) using telephone mic (arpeggios etc.)

9. [Jack] Electric sockets & electric circuits – BRING YOUR PHONE CHARGER! — Use a telephone mic to detect electromagnetic fields from your transformer/charger (explore corners, high/low etc.), creating pitched sounds. Can vary from spinning over a whole group transformers to isolating sounds one by one.

10. [Ingo] Replaying part 9 with own instruments. — Attempt to recreate sounds (or only movement) experienced in part 9

11. [Jack] Retuning/detuning/disassembling of own instrument with voice and amplification — Retune/detune/disassemble your instrument, accompanying changes of sound with singing, amplifying unusual parts — (tuning keys/inside of resonance body/vibrating hidden places) with piezzo mic

12. [Ingo] Playing loud with your instruments — Staccatissimo/marcato on instruments (as left at end of part 11)

chime 1: 2752,96Hz (F7) — chime 2: 2905,60Hz (F#7) — chime 3: 3106,88Hz (G7) — chime 4: 3317,76Hz (G#7)

chime 5: 3366,72Hz (G#7) — chime 6: 3539,68Hz (A7) — chime 7: 3638,88Hz (A#7)

musicians:

Elo Masing - Violine, voc, chime, mouth harmonica, E-bow, contact mic, electromagnetic pickup, mobile phone, bowl, pencil and rubber eraser

JD Zazie - Turntable, CD player, field recordings, voc, mouth harmonica, chime, E-bow, contact mic, electromagnetic pickup, mobile phone

Ingólfur Vilhjálmsson - contrabass, clarinet, voc, bow, mouth harmonica, chime, E-bow, contact mic, electromagnetic pickup, bowl, milk frother, pencil and rubber eraser

Ame Zek - prepared slide electric guitar, voc, bow, prepared hand drum, speaker, mouth harmonica, chime, E-bow, contact mic, electromagnetic pickup, bowl, pencil and rubber eraser

Jack Adler-McKean - tuba, voc, bow, chime, mouth harmonica, e-bow, contact mic, electromagnetic pickup, mobile phone, bowl, pencil and rubber eraser

Guilherme Rodrigues - cello, voc, bow, inner piano, sinus tone, mouth harmonica, chime, E-bow, contact mic, electromagnetic pickup, bowl, pencil and rubber eraser

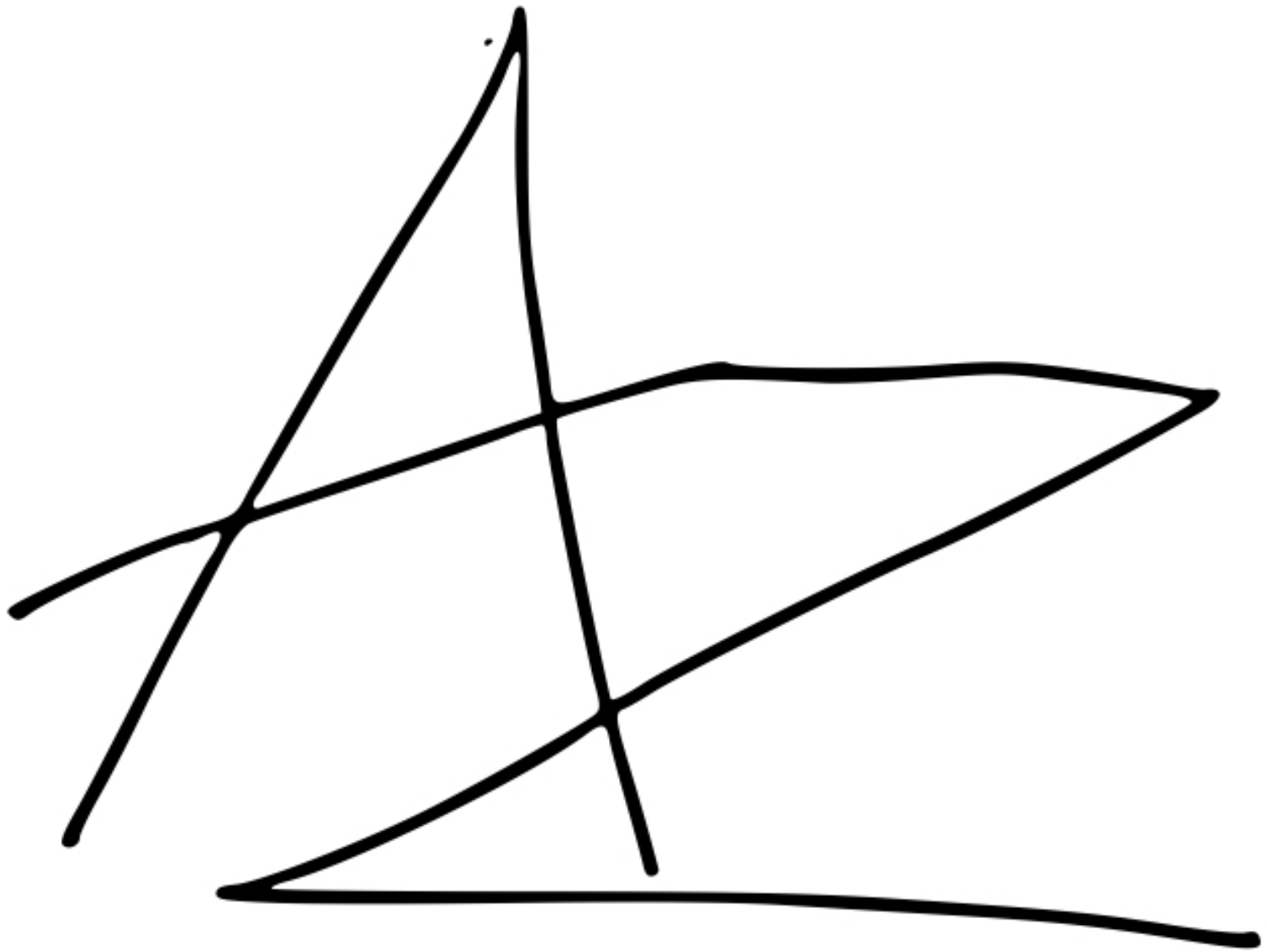
Marie Takahashi - viola, voc, bow, mouth harmonica, chime, E-bow, contact mic, electromagnetic pickup, bowl, pencil and rubber eraser

die Aufnahme Ame Zek's 'Unfinished sense of time' im Studio Börne45 vom 8. July 2019 wird für die rauschpartikel Mixe verwendet. vielen Dank an alle Beteiligten!!

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1A1 01 bow on bow sextet, turn table (16 Kanal stereo) 17.03
1A2 02 violine viola chords duet, cello one note (16 Kanal stereo) 18.01
1A3 03 circulate breathing, contra bass clarinet, tuba, mouth harmonicas quartet (14 Kanal stereo) 21.01
1B1 04 five long tones (12 Kanal stereo) 23.01
1B2 05 writing with pencils and rubbing piezzo mics, air (14 Kanal stereo) 25.01
1B3 06 spinning (14 Kanal stereo) 27.01
2A1 07 feedback speaker, inner piano, electro smog (8 Kanal stereo) 2.01
2A2 08 e-bow sextet, prepared hand drum, telephone pickups (10 Kanal stereo) 7.01
2A3 09 electric sockets matrix, electric circuits sinus tone (10 Kanal stereo N) 9.01
2B1 10 replaying 09 with own instruments (6 Kanal stereo) 11.01
2B2 11 retuning detuning disassembling of own instrument with voice and amplification (12 Kanal stereo) 14.01
2B3 12 playing loud staccatissimo marcato on instruments (as left at the end of the 011) (14 Kanal stereo) 13.01
(die Nummer am Ende jedes Titels ist die Nummer des Mixes der verwendet wurde)



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